

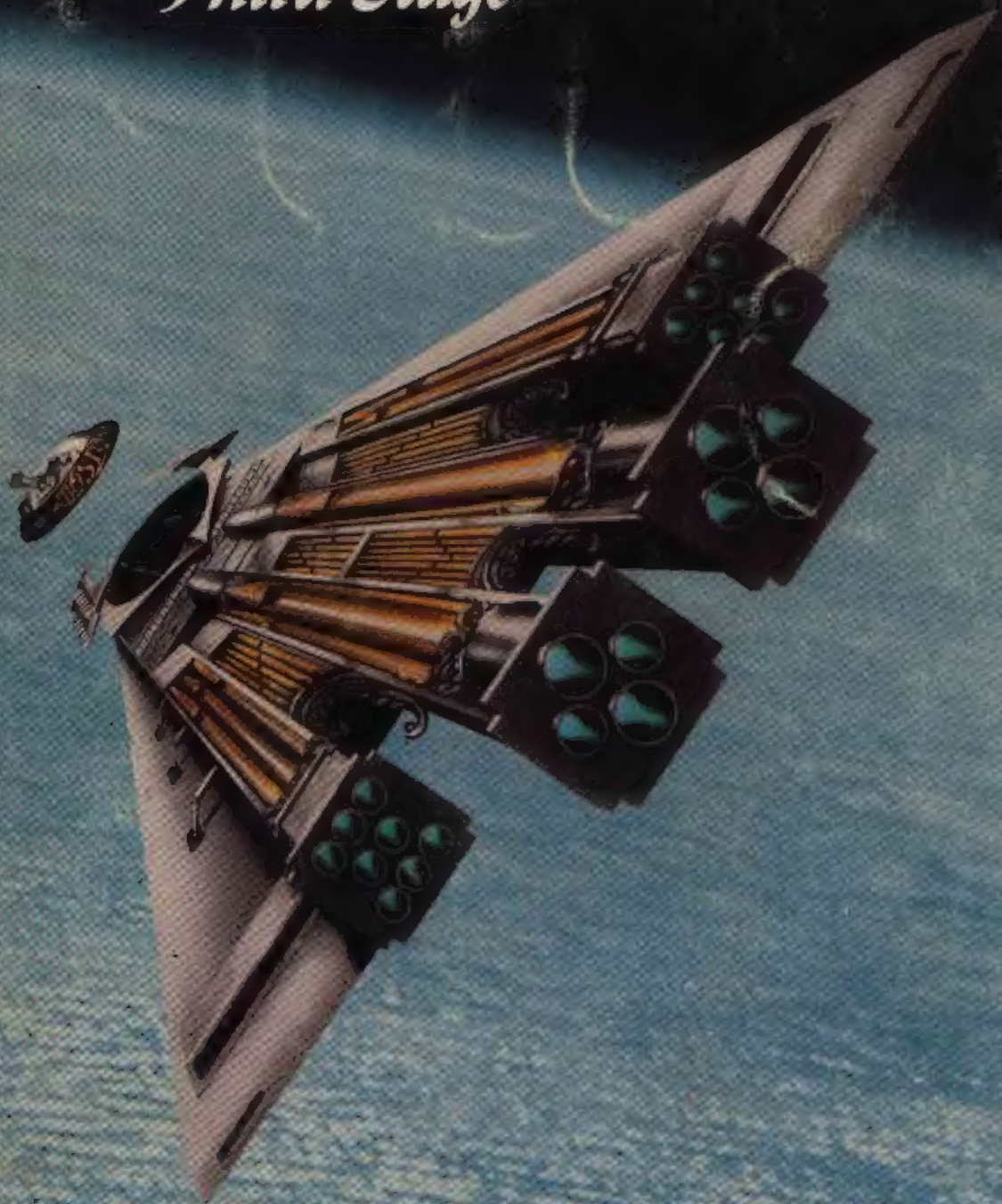
Authorized Edition

**guitar**

NEW GUITAR EDITION

# BOSTON

## *Third Stage*



Transcribed by Andy Aledort

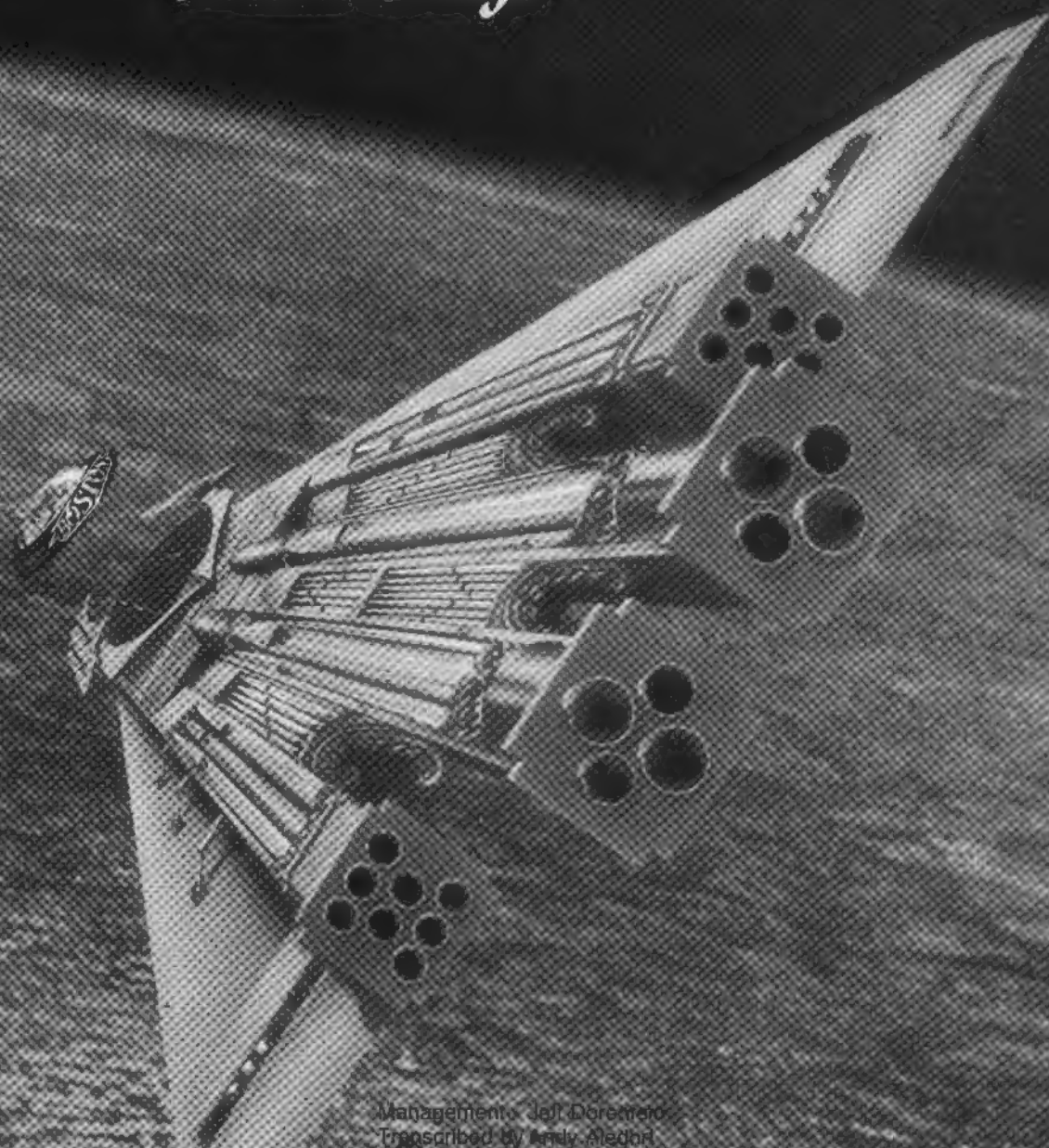


GUITAR/VOCAL



# BOSTON

## *Third Stage*



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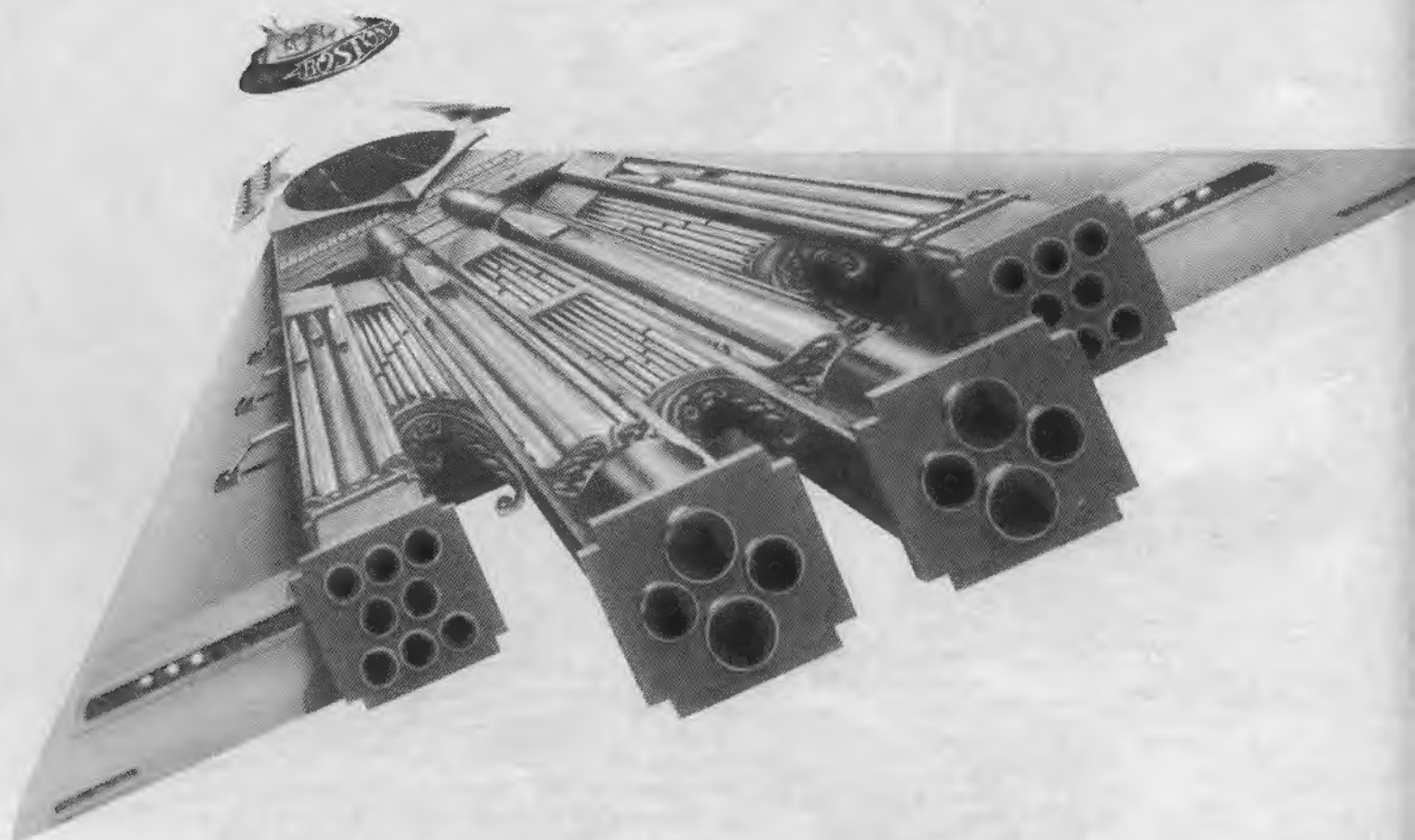
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# CONTENTS

Amanda . . . . .	4
We're Ready . . . . .	11
The Launch . . . . .	20
Cool the Engines . . . . .	22
My Destination . . . . .	32
A New World . . . . .	36
To Be a Man . . . . .	38
I Think I Like It . . . . .	44
Can'tcha Say (You Believe in Me) . . . . .	56
<i>including Still in Love</i>	
Hollyann . . . . .	73
Tablature Explanation . . . . .	3



# AMANDA

Words and Music by  
Tom Scholz

Intro Slow Rock ♩ = 66

Gtr. I (12 strg. acoustic)

*mf*

H Let ring

P

Chords: G, C/G, Em, Bm, A6/B, C', G/B, Am, G<sup>sus4</sup><sub>sus2</sub>, C<sup>sus2</sup>, Am<sup>sus2</sup>, C<sup>sus2</sup>(type 2), E, Bm7, G5, D/F#, G<sup>sus4</sup>/B, C/G(type 2), D<sup>sus4</sup>, D/A, D/F#(type 2)

1st Verse  
Rhy. Fig. 1

G C/G G Em Bm A6/B Bm

Babe, to-mor-row's so far a-way. There's some-thing I just have to say. I don't

C G/B w/Rhy. Fill 1 Am G D<sup>sus4</sup> D

think I could hide... what I'm feel-ing in-side... an-o-th-er day know-in' I love you...

(Rhy. Fig. 1 continued)

D<sup>sus4</sup> G C/G G<sup>sus4</sup><sub>sus2</sub> G Em

And I, I'm get-tin' too close a-gain... I don't wan-na see it

Rhy. Fill 1

Am G D<sup>sus4</sup> D D<sup>sus4</sup>





(Rhy. Fig. 2 continued)

w/Rhy. Fill 2

Em Am Amsus2 Am D Csus2 (type 2)

say it like a man and make you un - der - stand, A - man - da. I love. . . . you.

H sl

H sl

2nd Verse  
Repeat Rhy. Fig. 1

G C/G G Em

And. . . I feel like to - day's. . . the day. . . I'm look - in' for the words to say. . .

BmA6/BBm C G/B w/Rhy. Fill 3 Am G

Do you wan - na be free. . . are you read - y for me. . . to feel. . . this way? . . . I don't wan - na lose. . .

H P sl H P sl H P sl H P

dim.

H P sl H P sl H P

Rhy. Fill 3

Am G D D7sus4

H H

Resume Rhy. Fig. 1

D D7sus4 G C/G G<sup>sus4</sup><sub>sus2</sub> G Em

— ya. So, it may be too soon, I know. The feel - in' takes so long to

Bm A6/B Bm C G/B

grow. If I tell you to-day, will you turn me a-way and

Resume Rhy. Fig. 1 & Rhy. Fill 4

w/Rhy. Fill 1 (1st bar only)

Am G D C C<sup>sus2</sup> B G/B D B D

let me go? I don't wan-na lose you.

\*TAB no. on left = Gtr. IV;  
TAB no. on right = Gtr. II.

Rhy. Fill 4

Gtr. III D C<sup>sus2</sup> G/B D

w/Rhy. FBI 2

**Resume Rhy. Fig. 2 & Fill 1**

Fi11.1

8



Chorus  
Repeat Rhy. Fig. 2

[illegible]

## Resume Rhy. Fig. 2

[illegible]

## Resume Rhy. Fig. 2

**Resume Rhy. Fig. 2**

w/Rhy. Fill 2 & Rhy. Fill 5 Interlude  
Em Am D E

say it like a man and make you un - der-stand, A - man-da. Oh, girl---

H pick slides (Clean tone) Let ring-----

8 9 0 9 9 9 9 0 7 6 2 2 2 2 H

Rhy. Fill 5  
D

pick sl.

Bm7 E Bm7 Bridge E

You and I, —

Let ring — — — — — Let ring — — — — — Let ring — — — — — Let ring — — — — —

Bm7 E Bm7

know that we can't wait... And I swear, I swear it's not a lie, — girl. To-mor-row may be too late, —

Let ring — — — — — Let ring — — — — — Let ring — — — — —

(Both gtrs.) C D G5 D/F# Em D w/Rhy. Fill 6 C Gsus4/B Am C/G (type 2)

You, you and I, — girl, we can share a life — to- geth - er. It's now or nev - er, and to-mor-row may be too (harmony vocal) and to-mor-row may be too

D Dsus4 C (5)3fr. Csus2 B (5)2fr. G/B A (5)open D Dsus4 3rd Verse w/Rhy. Fig. 1 G C/G

late, — oh, — And, — feel - in' the way, — i do, —

G Em Bm A6/B Bm Am C/G (type 2) D/F# (type 2)

I don't wan- na wait my whole life through — to say — I'm in love with you.

Rhy. Fill 6 C Gsus4/B Am

Rhy. Fill 7 Am C/G



# WE'RE READY

Words and Music by  
Tom Scholz

C#m      A      B      G#5      F#5/G#      F#m7      E

**Moderate Rock** ♩ = 135 (Cont. hi-hat)  
Intro Hi-hat: E5 B/E A/E  
Gtr. 1  
mf P M - - - - - 4 P M - - - 4 P M P M - - - 4  
T A B

E A/E E 1. Gadd2 Asus4 2. Gadd2 Asus4

Musical score for "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in G major, 4/4 time, with lyrics "Let ring". The guitar accompaniment is in G major, 4/4 time, with a capo on the first fret. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4.

1st Verse (Half-time feel)

The musical notation is on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: E5, B/E, A/E, E, A/E, E, G add2, and Asus2. The lyrics are written below the staff, aligned with the notes: 'read - y for more, \_ the feel - in' now that I'm be - side you We'll'. There is a 'Oo.' written below the first measure of the second line.

read - y for more, \_ the feel - in' now that I'm be - side you We'll

Oo.

Rhy. Fig. 1

The musical notation for Rhythm Figure 1 is as follows:

Measure 1: P.M. (Palm Mute) - 4/4 time signature. The notation shows a series of eighth notes and a quarter note, with a 'P.M.' marking below the staff.

Measure 2: P.M. (Palm Mute) - 4/4 time signature. The notation shows a series of eighth notes and a quarter note, with a 'P.M.' marking below the staff.

Measure 3: P.M. (Palm Mute) - 4/4 time signature. The notation shows a series of eighth notes and a quarter note, with a 'P.M.' marking below the staff.

Measure 4: P.M. (Palm Mute) - 4/4 time signature. The notation shows a series of eighth notes and a quarter note, with a 'P.M.' marking below the staff.

Additional markings include 'sl' (Sustained) above the staff in measures 3 and 4, 'H' (Harmonics) above the staff in measure 4, and 'Let ring' below the staff in measure 4.

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E5                      B E                      A/E                      E A E                      E  
 o - pen the door, — do an - y - thing that we de - cide to. And I  
 Oo... end Rhy. Fig 1

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — sl. H sl. f

3/4 G 3 D A 3  
 know that there's some - thing that's just out of sight And I  
 feel that it's time we were off on our way. We can

Rhy. Fig. 1A  
 take  
 Let ring (till chorus)

Cadd9 D 3 G 3 II Em(7)  
 feel like I'm fi - nal - ly see - ing the light. Hold - in' on, — girl, I  
 go so much far - ther than we've come to - day. Hold - in' on, — girl, and

Am D Dsus4 D sl. Chorus N.C. A5  
 know it's right, — I know it's right, — We're read - y!  
 come what may, — come what may, — we're read - y!

end Rhy. Fig. 1A  
 f P.M. — — — — —



2nd Verse  
Repeat Rhy. Fig 1

E5 B5 A5 E A5 E5 B5

*1st time* Hey! Yeah! You and I,  
only Oo.

P.M. - - - 4 *dim*

B/E A E E A/E E Gadd2 Asus2

oo, will find a rea - son to

E5 B/E A/E E A/E E D.S. al Coda

sim - pli - fy sim - pli - fy a change of sea - son. And 1  
a change of sea - son.

Coda E5 B5 A5 Esus4 E A5 E5 B5 A5

We're read - y We're

E A5 E5 B5/E

read - y. Yeah! We're read - y Come on!

Guitar solo 1

Rhy. C#m  
Fig. 2

E A5 E5 B5/E

read - y. Yeah! We're read - y Come on!

Gtr II

*f*  $\frac{1}{2}$

⑥ 4fr. G# A B

Come on! Come

Full

3

H P H P

Full

H P H P

17 16 18 18 18 10 17 10 18 17 18 10 16 16 10

\* These three voices are performed by three separate gtrs. on the recording

w/Fill 1 G#5 F#5/G# G#5 w/Rhy. Fill 1 B5 C#C#5 F#m7

on! Yeah! (Doubled by 2nd gtr.)

8va Full

H P 1/2 1/2 1/2

3

Full

H P 1/2 1/2 1/2

22 21 19 24 19 22 24 10 21 21 10 21 21 10 24

Rhy. Fig. 3

sl

16 17 16 18 17 18 16 17 17 16 14 14 14

16 18 16 16 18 18 18 18 18 16 16 16 16

18 19 18 18 18 18 18 18 18 16 16 16 16

Fill 1

8va Full

H P 1/2

3

Full

H P 1/2

21 24 22 24 23 21 19 21 19 21

Rhy. Fill 1

4 6 6 4 6 6 4 6



⑥ 2fr. E B F# A B end Rhy. Fig. 2

We can

8va F, J H P 3 (both gtrs. vib.)

Find H P 3

13 17 16 17 16 17 16 14 17 16 18 16 (16)

21 19 17 19 17 19 17 15

H P

sl

end Rhy Fig. 3

sl

(14) (14) (12) (12) (12) (12) (12) (12)

(14) (14) (13) (13) (11) (11) (13) (13)

(Rhythm gtr. cont. in notation)

A5 Asus2

find a way

Let ring

I5 B/E A/E E A/E E A5 A/B

dim

We're

sl

P.M. P.M. P.M. P.M.

sl

H

3rd Verse  
w/Rhy. Fig. 1

E5 B/E A/E E A/E E  
 read - y now, catch - in' a wave to ride on  
 Oo.

Gadd2 Asus2 E5 B/E A/E  
 Stead - y now, head - in' where we  
 Oo.

E A/E E Repeat Rhy. Fig. 1A G 3 D 3 A 3  
 cide. on. And I know that there's some - thing that's just out of sight.

Cadd9 D 3 G 3  
 And I feel like we're try - in' to do some - thing right

Em(7) Am D Dsus4 D  
 Come on, make it if we hold on tight, hold on tight. We're

**Chorus**  
 N.C. A5 E5 B5 A5 E A5 E5 B5  
 read - y! Yeah, yeah! We're

Esus4 E A5 E5 B5 A5 Esus4 E A5 E5 B5 D  
 read - y! Yeah, yeah! We're read - y! Hoo, hoo. We're



E A5 E5 B5 A5 E A5

read - y. \_\_\_\_\_ We're read - y, — yeah, — yeah. \_\_\_\_\_

P.M. ----- 1 P.M. ----- 1

E B5 E A5 w/Fill 2 E5 B5 A5

\_\_\_\_\_ We're read - y, — hey, — yeah! We're

P.M. ----- 1

E A5 E5 B5

read - y! One! Two! Three! Four! Come on!

P.M. ----- 1

1/2 hold bend 1/2

Fill 2

Feedback pick sl. (steady gliss.)



A<sup>5</sup> A, B E<sup>5</sup> B/E A/E E A/E E

We're read - y now, oo, we're read - y now.

P.M. P.M. P.M. P.M.

*st* *H* *st*

2 2 2 2 4 2 4 2 1 2 2 2 1

0 0 0 0 0 0 (0) 0 0 0 0 0 2

*H*

Gadd2 Asus4 E<sup>5</sup> B/E A/E A add2

We're read - y now, oo.

*rit*

Let ring Let ring *rubato*

0 2 0 2 4 2 4 2 2 2 7 6 7 6 7 6

3 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0

*dim*

7 6 6 7 6 7 0 7 6 7 6 7 6 7 6 7

7 0 7 6 7 6 7 6 7 6 7 6 7 6 7 6

6 6 7 6 6 7 6 7 6 7 6 7 6 7 6 7

6 7 6 6 7 6 7 6 7 6 7 6 7 6 7 6

*Fade out*

6 6 7 6 6 7 6 7 6 7 6 7 6 7 6 7

6 7 6 6 7 6 7 6 7 6 7 6 7 6 7 6

# THE LAUNCH

By Tom Scholz

Chord diagrams for the following chords:

- A<sup>b</sup> 4fr. (3 4 2 1 1)
- E<sup>b</sup> 3fr. (4 3 1 2 1)
- B<sup>b</sup> 6fr. (1 3 4 2 1)
- E<sup>VI</sup> 6fr. (1 3 3 3 1)
- C<sup>m</sup> 8fr. (1 3 4 1 1 1)
- G<sup>m</sup>/B<sup>b</sup> 6fr. (1 3 2 4)
- A<sup>b</sup>/G 3fr. (1 3 4 2)
- F<sup>m</sup> (1 3 4 1 1 1)
- F<sup>m</sup>/E<sup>b</sup> (1 1 1 1)
- F<sup>sus4</sup>/E<sup>b</sup> (1 3 1 1)
- B<sup>b</sup>/D 3fr. (3 1 1 4)
- E<sup>b</sup><sup>1</sup> (1 3 3 3 1)
- B<sup>b</sup>/A<sup>b</sup> (2 1 1 1)
- G (1 3 4 2 1)
- D 2fr. (4 3 1 2 1)
- G<sup>sus4</sup>/D (1 3 1 1)
- G<sup>1</sup> 4fr. (1 3 4 2 1)
- C<sup>1</sup><sup>m</sup> 4fr. (1 3 4 2 1)
- E 7fr. (1 3 3 3)
- B/D<sup>1</sup> 6fr. (1 4 3 2)
- F<sup>1</sup> (1 3 4 2 1)
- E<sup>5</sup> (1 1 3 4)
- E<sup>maj7</sup> (1 1 3 3 3)
- D<sup>1</sup><sup>m7</sup> 6fr. (1 3 1 2 1)

Slow  $\text{♩} = 66$   
a) Countdown  
Free time  
Synth  
In time (Freely)  
(Cont. previous synth effects)  
Synth (arr. for gtr.)  
N.C.

(Sustain high frequency sound combined with low frequency "wind" sound for approx. 15 sec.)

Chord diagrams: A, E, A<sup>7</sup>

Tablature:

T	7	9	10	7	9	10
A		9	8			
B			7			

Chord diagrams: D/A, D<sup>m</sup>/A, F, G

Let ring

Tablature:

6	7	10	8	10	10	12	12	12	12
(7)	7			10	10	10	10	10	10
				7	8	10	10	10	10

b) Ignition

Chord diagrams: A<sup>b</sup>, B<sup>b</sup>, C<sup>m</sup>, E<sup>b</sup>

Let ring

Tablature:

8	8	11	16	10	15	15	12	8	8	8	11
9	9	8	16	10	15	15	12	7	8	8	12
9	9	8	16	10	15	15	12	7	8	8	13
11								8	10	10	13
								8	8	8	11

Chord diagrams: B<sup>b</sup> maj<sup>7</sup>/D, F, E<sup>b</sup> maj<sup>7</sup>, B<sup>b</sup>/D, A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup> sus<sup>4</sup> sus<sup>2</sup>

Tablature:

10	10	10	10	8	8	8	8	4	4	4	4	3	3
10	10	10	10	8	8	8	8	4	4	4	4	3	3
12	12	12	10	7	7	7	7	5	5	5	5	3	3
13	12	12	8	8	8	8	8	5	5	5	5	3	3
10				6	5	5	5	4	4	4	4	3	3



Ab Bb Cm Eb Bb/D Bb F/A Eb/G Bb/D

4 4 4 7 8 8 8 11 6 6 6 5 3 3 3 3

5 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5

(Rhy. part cont. in slashes)

Ab Bb6/Eb Ab Eb Ab Bb EbVI Bb

4 4 4 3 5 5 5 5 6 7 8 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5

EbVI Ab EbVI Bb Cm Gm/Eb Ab Ab/GFm Fm/Eb Fsus4/Eb

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

(both notes vib.)

H P

Bb/D C Bb7 Bb/Ab G D Gsus4/DG D Gsus4/D

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

trem. bar

A.H. (15ma) 1/2

A.H. 1/2

Full

trem. bar

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

\*Depress as far as possible.

c) Third Stage Separation  
(Combined w/synth effects  
simulating rocket lift-off)  
N.C.

G G# Cm E B/D# F# E5 Emaj7 D#m7

5 8 7 11 8 11

6 9 6 11 8 11

11 11 11 11 11 11

11 11 11 11 11 11

2 1/2

grad. release

Fade out

\*Depress bar before striking note.

## COOL THE ENGINES

Words by Tom Scholz,  
Fran Sheehan and Brad Delp  
Music by Tom Scholz and Brad Delp

Rhythm gtr.—capo at 2nd fret  
Moderate Rock ♩ = 116

## Intro

Gtr. I (Lead gtr.)

B	E/B	B	E/B	B
---	-----	---	-----	---

Full	E/B	B
------	-----	---

E/B	B
-----	---

B

(w/"slap back" echo effect)

*my*

Full

Gtr. II (Rhythm gtr.)

Rhy. Fill 2-----

112f

✱

\*TAB numbers represent actual fret played (measured from nut, not from capo). All 2's are played open

H

E/B B

Full

E/B

B

E/B

B

52.

*hold bend*

grad.  
release

Full

A.H.

st.

Full



rake

Full

---

Н

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1st & 2nd Verses

E/B B E/B B

B E/B B

1. Well, I like tak - in' off,  
2. Take me for a ride,

Full Full

A.H.

(1st time only)

Full Full

A.H.

A.H. pitch: D#

Full Full

H P

E/B B E/B B

Play Rhy. Fill 1 2nd time

E/B B

don't like burn-in' out — Ev - 'ry time... you turn... it on — makes me wan - na shout...  
take me all the way... Take me where I've nev - er been... some place I can stay... But don't

(Gtr. I out)

dim

3 1/2 3 1/2

H P H P

\*Sing harmony (F#) 2nd time only

Rhy. Fill 1 E/B B

3

H P H P

E/B B Play Rhy. Fill 2 2nd time E/B B

We kept get-tin' hot-ter, mov-in' way too fast. If we don't slow this fi-re down.  
 get your-self too hot, don't get your-self too high. If we don't take it eas-y now we can

1/2

H P H P

Play Rhy. Fill 3 2nd time

E/B B Chorus N.C. (F#)

we're not gon-na last. Cool the en-gines,  
 kiss it all good-bye. Cool the en-gines,

Rhy. Fig. 1

Full 3

Full p

p p f

H H

E5 B N.C. (F#) E5

red line's get-tin' near. Cool the en-gines,  
 slow this rock-et down. Cool the en-gines,  
 bet-ter take it out of gear.  
 why don't you take a look-a-round.

H H H P

Rhy Fill 3 E/B B

sl

sl

7 7

2-8-8

(2) 2 2



N.C. (F#) E5 B

I'm no fool, gon-na keep it cool, gon-na take it day-by-day.

I'm no fool, gon-na keep it cool, gon-na take it day-by-day.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some measures containing triplets. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures. The melody is written in a treble clef and the bass line in a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in eighth and sixteenth notes, with some measures containing triplets. The bass line is written in eighth and sixteenth notes, with some measures containing triplets. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures. The melody is written in a treble clef and the bass line in a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in eighth and sixteenth notes, with some measures containing triplets. The bass line is written in eighth and sixteenth notes, with some measures containing triplets.

N.C. (F#)

We don't know where we might go un-til we make it all the way. Oh.

end Rhy. Fig. 1

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes, rests, and slurs. There are two 'H' markings below the staff, and a '3/2' marking at the end. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes, rests, and slurs. There are two 'H' markings below the staff, and a '1/2' marking at the end.

Yeah, hey!

Full Full

Full Full bend

hold

H

Interlude

1 2 3 4 5 6 7 8 9

Interlude  
Rhy. Fig. 2  
N.C. (B)

end Rhy. Fig. 2

Two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some measures marked with a wavy line and a '1/2' time signature. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, also with some measures marked with a wavy line and a '1/2' time signature. Above the top staff, there are several 'H' marks. Above the bottom staff, there are several 'H' marks.

Repeat Rhy. Fig. 2 (2 times)

Two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some measures marked with a wavy line and a '1/2' time signature. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, also with some measures marked with a wavy line and a '1/2' time signature. Above the top staff, there are several 'H' marks. Above the bottom staff, there are several 'H' marks.

Cool the en - gines, cool the en - gines. Go - in' o - ver the line,

Two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some measures marked with a wavy line and a '1/2' time signature. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, also with some measures marked with a wavy line and a '1/2' time signature. Above the top staff, there are several 'H' marks. Above the bottom staff, there are several 'H' marks.

Cool go - in' off the dial, run - nin' out of time, the en - gines.

Two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some measures marked with a wavy line and a '1/4' time signature. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, also with some measures marked with a wavy line and a '1/4' time signature. Above the top staff, there are several 'H' marks. Above the bottom staff, there are several 'H' marks.

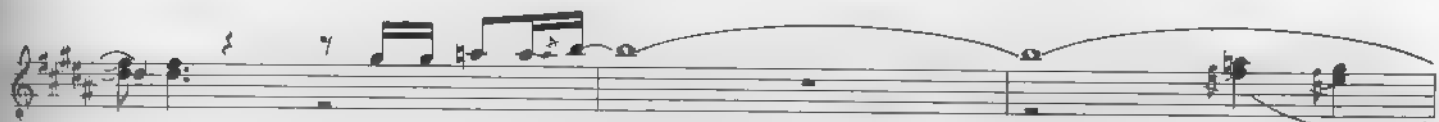
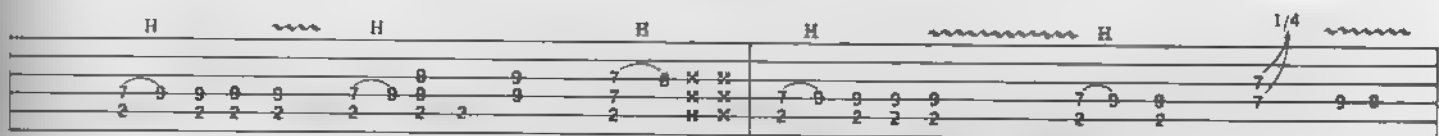
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Cool and it's get - tin' wild. Got flash - in' lights. Cool go - in' 'round and 'round, the en - gines.

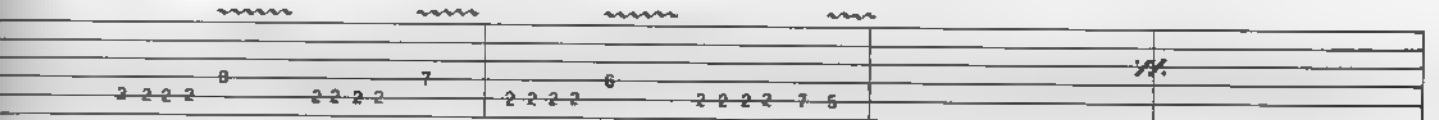
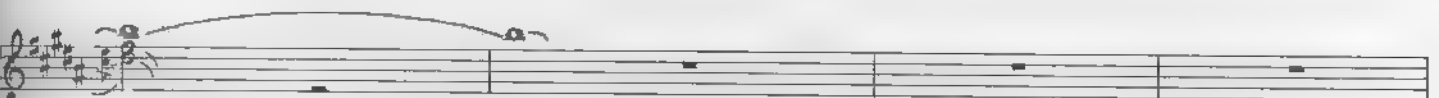
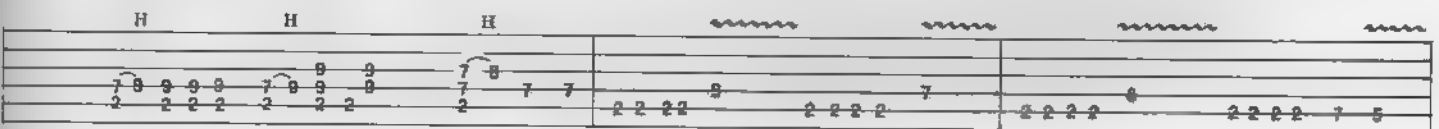
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gines. un - til we get it right, Cool. bet - ter cool it down... the en -



gines Bet - ter cool it down. Oo.



Gtr. I

Gtr. II

Guitar solo  
w/Rhy. Fig. 1  
N.C.(F#)

B

Cool the en - gines!

(Both gtrs.)

Let ring

(w/Wah wah & echo)

grad. release

w/Fill 1  
N.C.(F#)

E5

B

trem. bar

gradually depress trem. bar

Fill 1 (overdubbed gtr.)



# Resume Rhy. Fig. 1

N.C.(F#)

w/Rhy. Fill 4

grad. bend

pick sl.

hold bend

Full

sl.

E5

B

N.C.(F#)

w/Rhy. Fill 5

Full

P

1 1/2

1 1/2

sl.

Full

(w/Flanger effect simulating jet take off)

pick slide (steady gliss)

Full

\*Depress trem. bar before striking note.

B

E/B

B

E/B B

E/B

B

mf

P

H

P

Rhy. Fill 4

N.C (F#)

E5

Rhy. Fill 5

3rd Verse

E/B B B E/B B E/B B

And now... we're on... our way...

E/B B E/B B E/B B B

No need to hur-ry just to get... from day to day... And I, oo...

E/B B E/B B B E/B B

I know... we don't have to run... that hard to get where we... can go. ah! Cool the

E/B B E/B B E/B B B E/B B E/B B

en-gines, cool the en-gines down... Cool the the



# MY DESTINATION

Words and Music by  
Tom Scholz



Slow ♩ = 66

Intro

Keyboard (arr. for gtr.) A/B

Faster

Chords: A/B, E/B, B, A/B, B, A/B

*mf* Let ring

1st Verse

Tempo 1

Chords: E, A/E, E, C#m, G#m

And feel - in' the way I do, — would - n't last a mile with - out — you. When I'm

*a tempo*  
Let ring

Chords: A, E/G# 3, F#m, B/D#, E

los - in' the way the things that you say take me there, — my des - ti - na - tion. My des - ti -



na - tion is by your side, right by your side.

*F#m/A* *E/B* *B*

Interlude  
Lead gtr

*A* *E/G#* *D* *F* *1/2 G(sus2)* *A* *E/G#*

\*trem bar  
*f*  
*sl* *sl* *HP* *HP* *HP* *HP*

\*All vibratos are sounded with trem. bar unless otherwise indicated

Rhythm gtr

Let ring

*D* *G* *D* *A* *E/G#* *D/F#* *A/E*

*1/2* *1/2 P* *HP* *1/2* *sl* *sl*





# A NEW WORLD

By Jim Masdea

Tune down 1/4 step:

- ⑥ = E $\flat$  ③ = C $\flat$
- ⑤ = A $\flat$  ② = B $\flat$
- ④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 108$

Gtr. III  
Gtr. I

(w/echo device)

G A5 D5 E5 F5 G5 F

sl. trem. sl. H P

3-

Gtr. II

\*p ——— f

sl. H P

3-

\*Fade in w/volume control

A5 G5 A5 D5 E5

P H

(Two gtrs.)

H P sl. trem. bar

H P sl. P H

sl.

3- 1/2

10 (10) 6-6 1/2

F5 G5 A5 G5 A5 D5

Fdbk.

H P Full Full

H P P P

H P sl.

trem. bar

H P Full Full Fdbk H P P P

6-8-6 5 3 6 4 2 (2) 3 2 3 2 0 2 0 2 7 0 7 5 7 7

Fdbk, pitch: C#

H P sl.

Full Full H P sl.

b2 2

Full Full H P sl.

8 10 5 8 5 7 5 3 5 (9)

E5 F5 G5 A5 F

Full Full

H P

sl. P Full Full

7-8 (8) 6 6-8-6 5 3 5 4 2 (2)

Full Full P sl.

3

trem. bar

Full Full

8 10 5 7 5 3 5 (5)



# TO BE A MAN

Words and Music by  
T. Scholz

Chord diagrams for guitar:

Bm, E5, Asus4, A, Am, D5, Gsus4, G, Gm, C, F, F/E, Eb, Eb, E, Ab, Ab/G, Db, Db/C, Gb, Gb/F, Ebm, Ab/C, F#m, Bbsus4, Bb, Dm, G/B, A/C#, DmV, F/C, Csus4, C(type 2), F(type 2).

Tune down 1/2 step.

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Slow Rock ♩ = 80

Intro

1st Verse

Gtr. I (Keyboard arr. for gtr.)

Rhy. Fig. 1

What does it take... to be... a man?

Dm7, F, G

What does it take... to see... it's a heart and soul... a gen-tle hand?

Let ring

Am, Gsus4, G, Dm7

So eas-y to want... and so hard to give. How can you be a man... till you

[illegible]

Interlude  
Rhy Fig. 2  
Bm

Gr. I E5 Asus4 A Am D5 Gsus4 G

Gr. II *f* *sl.* *f* *sl.* *f* *sl.*

11 13 (12)/14 14 14-9 11 (11)/12 12

Gm C w/Fill ! (end Rhy. Fig. 2) B $\flat$  E $\flat$  B $\flat$

sl. sl. sl. H H P 3

sl. sl. sl. H H P

12-7 7-9 (9)-10 10 10 11 10 11 10 10 11 (11)

Eb Bb w/Fill 2 Eb E w/Fill 3 sl. Am  
 Gtr. I  
 p  
 (11) (11) (11) 8 8 8 8 8 8 8 8  
 10 10 10 10 10 10 10 10  
 9 9 9 9 9 9 9 9  
 9 (9)

Fill 2

musical notation for Fill 2, featuring a treble clef staff with a whole rest, followed by a measure with a half note G4 and a half note F#4 beamed together, marked with a fermata. Above the staff is a wavy line with a fermata. Below the staff is a bass clef staff with a whole note G3 marked with a fermata, and a whole note F#3 marked with a fermata. Above the bass staff is another wavy line with a fermata.

Fill 3

(Fade in)

8va- 7

(Vol. off) *mf* *dim*

17 (17)

2nd Verse  
Repeat Rhy. Fig. 1

Repeat Key: F#m

Am Gsus4 G Dm7

We can be blind... but a man... tries to see. It takes ten - der-ness... for a

F G w/Fill 4 Am Gsus4 G

man to be... what he can be... And what does it mean... if you're weak or... strong?

Dm7 F G C/G G

A gen - tle feel - in' can make it right... or make it wrong... What does it take to be... a man?

Repeat Rhy. Fig. 2

Repeat Rhy. Fig. 2

Bm E5 Asus4 A Am D5

The will to give\_ and not\_ re - ceive. The strength to say\_ what you\_ be-

11 13 (13)-14 14 14-9 11 (11)-12

lieve. The heart to feel what oth - ers

Full 4

3

Full p H

H P

H P H

3

Full P H

H P

H P H

13 13 15 (15) 13 15

15 15 17 15

(16) 13

13 15 (15) 13 13 15

w/Fill 5

F F/E Bb Eb Ab sl. ⑧ 16fr

feel in-side, to see what they can see.

Guitar solo

Ab Ab/G Db Db/C Gb Gb/F sl. sl.

Gtr. II

Gtr. III

H H H

Fill 5

Full

Full

Ebm      Ab/C      Fviii      Bbsus4      (a) lfr. F      Bb1

1/2      1/2      P      3      pick slide

Full      Full      P      pick slide

Full      Full      P

w/Rhy. Fig 2

Bm      E5      Asus4      A      Am      D5

A man is some-thing that's real...

Gtr. II

sl.      sl.      sl.

11      13      (13) 14      14      14-8      11      (11) 12

Gsus4      G      Gm      C

It's not what you are, it's what you can feel. It

sl.      sl.      sl.

12      12-7      7-8      (9) 10

can't be too late, look through the hate and see. I know that's what a man.

Chords: F, F/E, Dm, G/B, C *sim.*, A/C#

Gtr II

Techniques: H, H P, Full, sl, Full, sl, sl, sl

Techniques: H, H P, Full, sl, Full, sl, sl, sl

Fingerings: 10-11-10, 10-12, 10-12, 12-14, 13, 13, 10-17, 15-13

Gtr III

Techniques: Full, P P, Full, sl, H P

Techniques: Full, P P, Full, sl, H P

Fingerings: 13-15, 13-15, 13-15, 13-15, 13-15, 13-15, 13-15, 13-15

\*F/C, \*Caus4, \*C (type 2), P (type 2)

Dm<sup>v</sup>, Gm

can be. Oo. poco rit

Techniques: 1/2, H P sl, 3

Techniques: 1/2, H P sl

Fingerings: 13-15, 13-15, 14-12-14-12-10, 10, (10), (10), 0

Techniques: 1/2, P

poco rit

Techniques: 1/2, F

Fingerings: 10-15, 15-10, 0-0, 0, (0), (0), 5

\*Play full chord on 1st beat only, allowing C bass note to ring for entire bar



# I THINK I LIKE IT

Words by Tom Scholz  
Music by Tom Scholz and J. English

**A5** **E5** **F#5** **D5** **C#5** **D5 (type 2)** **C#5 (type 2)** **B5** **Esus4** **E** **G/D** **D** **F#m**

**Bm** **Evii** **D6** **Dsus4** **A5 (type 2)** **D7/A**

Moderate Rock  $\text{♩} = 132$

**Moderate Rock** ♯ ≈ 132

Gtr. 1—Lead gtr.  
(Drums)

(Drums) A5  
 ES Full P H H P  
 mf  
 Full P H H P  
 6 7 5 7 (7) 6 5 7 (5) 7 10 7 (10)

Gtr. II Rhythm gtr.

Rhy. Fig. 1

end Rhy. Fig. 1

[illegible]

\*Recording sped up to sound 1/2 step higher.

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Verse

Gtr II A5 E5 F#5 E5 D5

Rhy Fig. 2 P.M. sim. P.M.

Some-thin' chang-in' for me in side, took a long

*mp* *mf*

*sl.* *sl.*

C#5 D5 C#5 A5 E5

P.M.

time. Now there's noth-in' for me to hide

*mp*

F#5 E5 D5 C#5 D5 C#5 A5

P.M.

I say what's on my mind. Chang-es Oo.

*mp*

*sl.*

E5 F#5 E5 D5(type 2) C#5(type 2) B5

mak - in' me see the light... I fi - n'ly see wrong from right

*mf*

sl sl sl sl

6 6-7 (7) 7 7-7 11 11-11

A5 Esus4 E G,D

Now I can see ev - 'ry sign...

Full Gtr. I Full P

Full hold bend Gtr. III (downstemmed) Full P (both notes vib.)

14 16 16 16 (16) (16) 14 16 11 16 11 1/2

D

Chorus Repeat Rhy. Fig. 1

end Rhy. Fig. 2

A5

Ooh, I think I like...

Gtr. I

sl sl sl sl

15 11

sl sl

Gtr. I plays Fill 2 2nd time

w/Fill 1 1st time;  
w/1st 2 bars of Fill 1 2nd time

E5

it (I) think I like what I'm feel - in' e-

Full

Full P

1/2

Full

Full P

1/2

2nd time Gtr. I plays Fill 3,  
Gtr. III plays Fill 3A  
Esus4

ven though it's such a sur - prise.

hold bend

H P

H P

H P

H P

14 14 14 12 14 12 10 10 12 10 9 9

Fill 1  
Gtr. III

Full

H P

H P

hold bend

Full

H P

H P

pick sl

10 12 (12) 12 12 10 12 10 9 9 10 9 7 (7)

Fill 2  
Gtr. I

P

P

P

P

5 2 2 (6) 0 (4)

Fill 3  
Gtr. I

H

P

H

P

10 12 10 0

Fill 3A  
Gtr. III

P

sl

H P sl

sl

pick

3

12 10 12 10 10 10 12 10 0

w/Rhy. Fig. 1

A5

But you know, ooh, I think I real-ly

sl. pick sl. sl.

Gtr. I plays Fill 4 2nd time

(Gtr. I cont. w/figure below 2nd time)

E5

like it. I think I like

Full hold bend 1/2 sl.

F#m To Coda Bm (6) open E VII C#5 (type 2) D5 (type 2)

what I feel and chang-es real-ly o-pen your eyes.

Full H P sl.

Fill 4  
Gtr. I

Full hold bend Ful.

w/Rhy. Fill 1

2nd Verse  
Repeat Rhy. Fig. 2  
A5

Oh,

Feedback

Fdbk pitch, D

look at the world... we make... What have we be-gun? Peo-

Fill 5-

7 (7) 7 7 6 7 6 7 7

ple (echo) Peo - ple... liv - in' for what... they take... all for num -

sl

sl

sl

7 (7) 7 7 6 7 6 7 7

Rhy. Fill 1  
D5

P.M.

7 (7) 7 5 7 7 7 5 5 7 7 6 7 7 7 5 0



C#5 D5 C#5 A5

ber one. Chang - es Oo. mak - in' me see the light,

*p* *mf* *sl.* *sl.*

(7) 7 7 8 7 8 7 7 6 (6)

\*Fade in w/volume control.

F#5 E5 D5 (type 2) C#5 (type 2) B5 A5

I fi - n'ly see wrong from right. Now that it's

*sl.* *sl.* *Full* *Full*

7 (7) 11 (11) 14 (14) 16 16

Esus4 E G/D D

all said and done.

*Full* *p* *1/2* *sl.* *sl.*

Gtr. III (both notes vib.)

*Full* *p* *1/2* *sl.* *sl.*

16 (16) 14 16 14 11 15 (15) 15 15

D.S. al Coda

Coda (Bm) <sup>(5) open</sup> E E<sup>VII</sup> C<sup>5</sup>(type 2) D<sup>5</sup>(type 2) D6 D5 D6 D5

es real - ly o - pen your eyes. —

(w/Wah wah)

(10) 9 10 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7

D6 D5 D6 D5 Dsus4 D5 Dsus4 D5 Dsus4 D5 Dsus4 sl

Full 1/2 Full Full Full

sl (Wah wah off) 3 (two gtrs.)

sl. 10 10 10 12 10 10 17 17 15 15 17 15 15 17 17 16 16 14 15 17 15 (15) sl

Guitar solo  
w/Rhy. Fig. 1

A5  
8va

Full Full sl H sl

Full Full sl H

14 (17) 15 15 (15) 14 14 15 14 14 15 14 12 14 14

\*Tap E w/pick hand, trilling between E & C<sup>5</sup> as fast as possible, initial C<sup>5</sup> can be sounded with a silent tap/pull-off from E.

loco E5 Full P P H P Full Full Full

3 6 (two gtrs.) 3 (both notes vib.)

Full P P H P Full

7 (7) 6 5 7 6 5 7 5 7 9 10 11 12 12 14 12 15 13 14 13

H P

**F#m** **Bm**

*P* *tr* *1/2* *P H P*

*P* *tr* *1/2* *P H P*

**D5** **D6** **D5** **D6** **D5** **Esus4** **E** *w/Rhy. Fig. 1* **A5**

*(two gtrs.)* *1/2* *pick sl.* *Full* *H P* *(both notes vib)* *Full*

*1/2* *pick sl.* *Full* *H P* *Full*

*Full* *E5* *Full* *P* *P* *P* *P* *P* *P*

*(two gtrs.)* *Full* *P* *Full* *P* *P* *P* *P* *P* *P*

*w/Fill 6* **F#m** **Bm** **E** *w/Rhy. Fill 1* **D5**

*(two gtrs.)* *(both notes vib.)* *dim.*

*P* *dim.*

**Fill 6**  
**Gtr. IV**

*dim.*

### 3rd Verse

W Rhy. Fig. 2

w Rhy. Fig. 2

A5 E5 w/Fill 5 F#5 E5 D5 C#5 D5 C#5 A5

Oh, \_\_\_\_\_ does-n't love say e - nough, \_\_\_\_\_ when you re - al - ize, \_\_\_\_\_ peo -

w/Rhy. Fill 2  
 Resume Rhy. Fig. 2  
 E5 F#5 E5 D5 C#5 D5 C#5 A5  
 ple try to come on\_\_ so tough\_\_ all to fan - ta - size. Chang -

es —————  
Oo. —————

tak - in' me through the night... I ————— fi -

E5 F#5 E5 D5 (type 2)

nal - ly see the light. I've opened my

A5 (type 2) D/A A (5) open A5 (type 2)  
 eys. Those chang - es can

(two gtrs.)

(both notes vib.)

Rhy. Fill 2

0 2 2 5  
1 2 2 4  
2 2 0  
0 0



Begin fade

Dsus4

Full

D

Full

H

P

H

10

10

12

Full

Full

H

P

H



Dsus4

P

H

H

P

D

Dsus4

sl

H

P

Dsus2

H

P

P

H

H

P

H

P

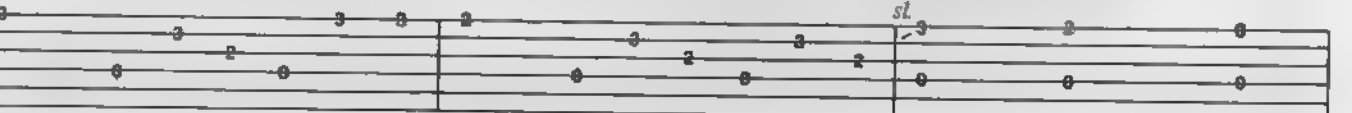
sl

H

P

H

P



D

sl

Dsus4

sl

sl

D

H

P

H

Fade out

sl

sl

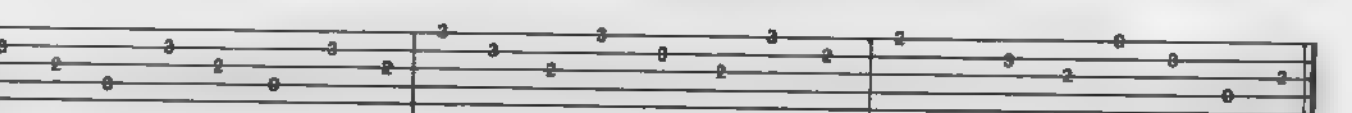
sl

sl

H

P

H





# CAN'TCHA SAY (YOU BELIEVE IN ME)

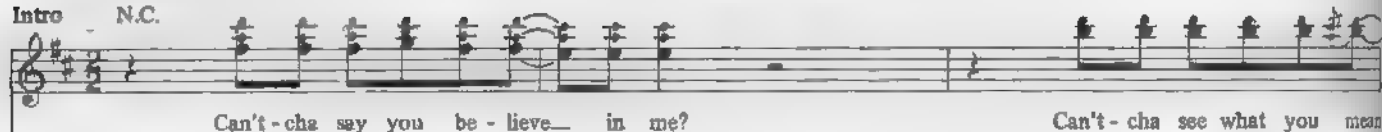
Words by Jerry Green,  
Tom Scholz and Brad Delp  
Music by Jerry Green and Tom Scholz

Tune down:  
⑥ = D

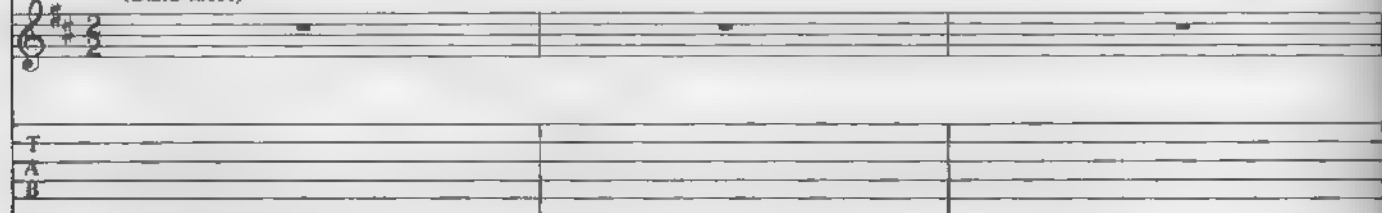
Moderate Rock ♩ = 132  
(Half-time feel)



Intro N.C.



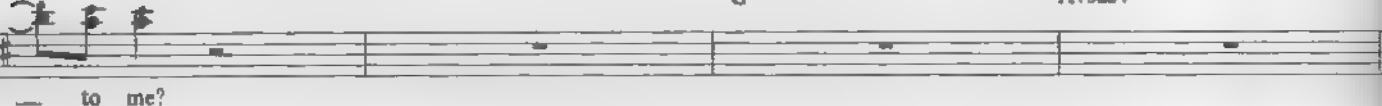
(Band tacet)



F#m

G

A7sus4



Piano (arr. for gtr.)

*mp* Let ring

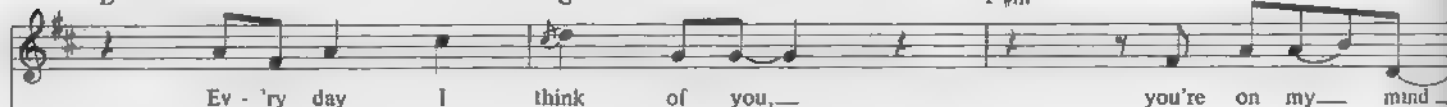


1st Verse

D

G

F#m



*mf*  
Let ring



\*Recording is sped up to sound  
½ step higher

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Bm Em

Some things in the past are

3

A

Em A D G

bet-ter left be-hind. Ev-'ry night I dream of you.

*mf (slight vib)*

7 (7)

(Double time feel)

E5 A5

F#m Bm

the im-ages are clear as day.

(Two gtrs.)

*sl.* H

(Overdubbed gtr)

12 7 9 (9) 11 11 12 2 0 2 0 14 0 4 4 16

P M

Chorus

w/Fill 1 (2nd time)

Play Rhy. Fill 1 2nd time

Chorus

Can't - cha say you be - lieve... in me?

Can't - cha say you be - lieve... in me?

*f* *sl* *1/2* *Full* *(Two gtrs)* *H P* *3*

*f* *sl* *1/2* *Full* *1/2* *H P* *12 14 12 14 12 14*

*f* *1/2* *P* *H P* *3*

*f* *1/2* *P* *H P* *3*

\*Downstemmed part tacet 2nd time

Fill 1

*1/2* *1/2* *1/2* *1/2*

*2 4 4 4 4 4 (4) 2 2 2 4 2 0 0 2*

Rhy. Fill 1

*mf*

*2 2 4 4 4 4 (4) 4 4 4 4 4 0*



Bm F#m G

{ Can't you see what it means to me? } Don't leave me a -  
 { Can't you see what you mean to me? }

Full

mf

12 (12) 14 17 15 14 16

sl.

mf

3 2 2 2 2 4 2 0 3

sl.

0 2 2 4 (4) 5

w/Fill 3 2nd time

D/F# Em D/F# G A D

lone to - night... 'cause I still love you.

To Coda

f

H

H

0 2 2 2 4 5 2 0 0 2 3 2 2 0 0

Fill 3

H P sl. H P sl.

3

H P sl. H P sl.

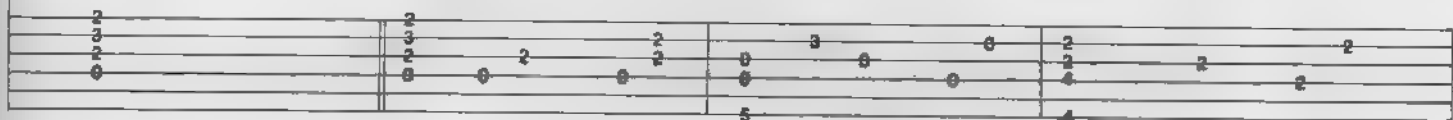
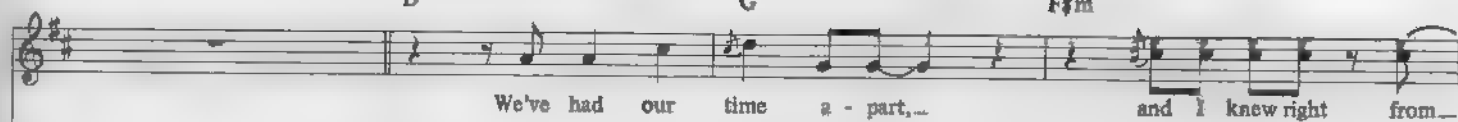
14 7 5 7 7 8 7 7 9 11 0 11 0 7

2nd Verse

D

G

F#m



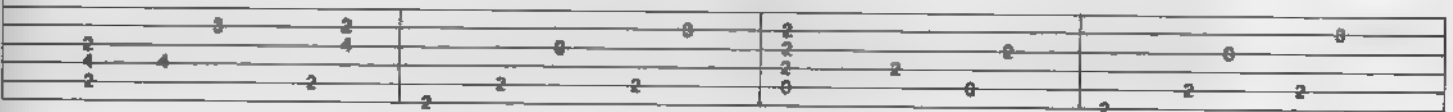
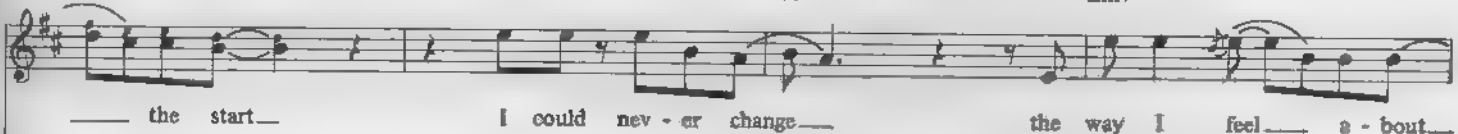
*mf* Let ring

Bm7

Em7

A

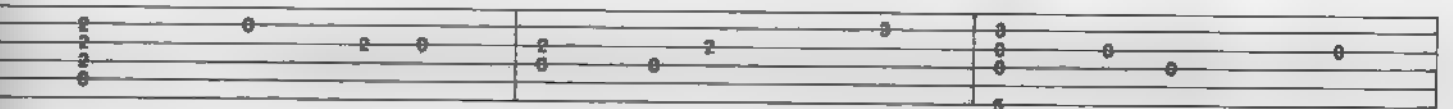
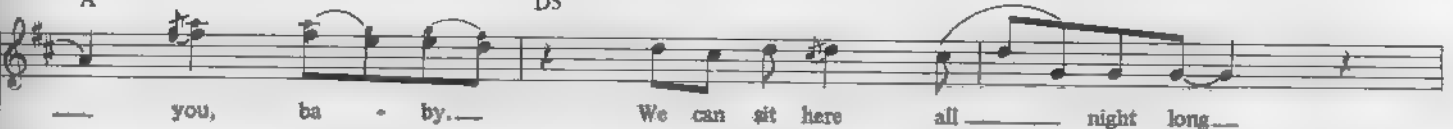
Em7



A

D5

G





*F#m* *Bm* *E5* *A5* *D.S. al Coda* *A7*

and sep - a - rate the right from the wrong. But love won't wait.

(Lead gtrs.)

(both notes vib.)

14 14 12 14 15 10 10 12 12 12 14 15

(Rhy. gtr.)

P.M.

P

Coda *Bm*

*sl.*

Piano (arr. for gtr.) *mp* *cresc.* *mf*

*sl.*

7 10 (10) 10 12 11 (10) 11 10 12 11 (10) 11 10 12 11

Segue STILL IN LOVE

# STILL IN LOVE

Words and Music by  
Tom Scholz and Brad Delp

(Gtr.) Cmaj7

Slower (♩ = 112)

D

Let ring

H

E7sus4

Harm.

E

Harm.

Cmaj7

8va

mf (w/Echo device)

Harm.

12

12

10

9

12

12

12

5

Dsus4

8va

D

E

loco

sl

H

H P

3

H

sl

H P

5

12

12

(12)

(Kybd. ....)

Cmaj7

D

Esus4

Harm..

Cmaj7

D

Esus4

E

Oo.

still in love

with you.

Sva

loco

dim.

mf

Cmaj7 3 D 3 Esus4 3

You know I need\_ you, ba - by, to stand by me. Can't you see I  
 Oo, still in love with

sl P H P H P

Feedback

sl P H P H P

14 15 14 15 14 15 14 12 12 15

(16) 17 (17)

H P

mf

H P

E Cmaj7 Dsus4 D Asus4

need you, - ba - by? Oo, oo, I'm still in love with -  
 you.

8va- 1/2 Full

sl

1/2 Full

sl loco P

sl

\*p - mf

(42) sl 17 15 17 17 15 17 15 (15) 15 12 14 12 12 17 14 10

H P sl (Two gtrs.)

H P sl

H P sl

5 7 5 2 7 8 7 3

H P sl



# CAN'TCHA SAY

Words by Jerry Green,  
Tom Scholz and Brad Delp  
Music by Jerry Green and Tom Scholz

Sheet music for "CAN'TCHA SAY" in G major, 4/4 time. The score is arranged for guitar and bass.

**Chords:** D, A5, Bm7, F#m, G (Both gtrs.), D/F#, Em (Two gtrs.).

**Notation:** The score includes standard musical notation with treble and bass clefs, key signature of one sharp (F#), and time signature of 4/4. It features various guitar-specific notations such as "Full", "1/2", "sl" (slide), "H" (hammer-on), "P" (pull-off), "8va" (octave), and "(slight vib.)" (slight vibrato). Fingering numbers (1-4) are provided for both hands.

**Structure:** The piece begins with a D chord and a wavy line indicating a sustained sound. It progresses through several measures, including a section with A5 and Bm7 chords. The middle section features a complex guitar part with "Full" and "1/2" markings, and a bass line with a "sl" marking. The final section includes a "Full" marking and a "sl" marking, ending with a "8va" marking.



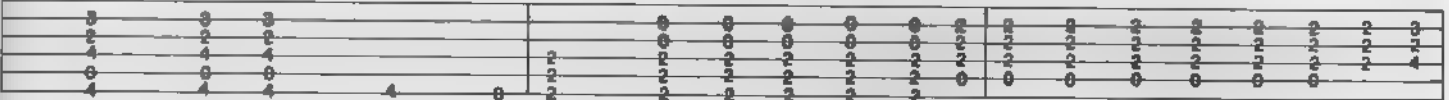
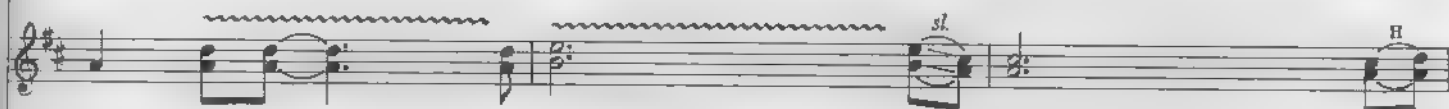
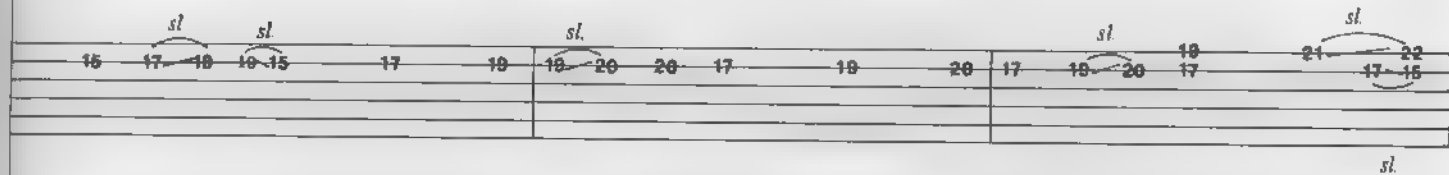


D/F#  
8va-

Em

A

(Two gtrs.)



Chorus

D

Asus4 A

Bm

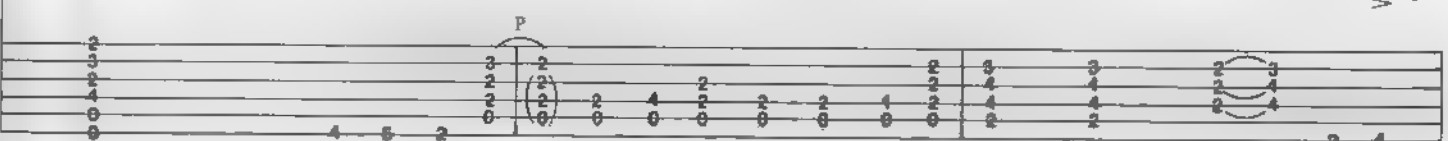
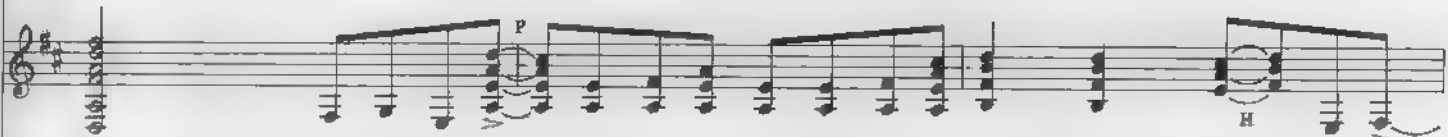
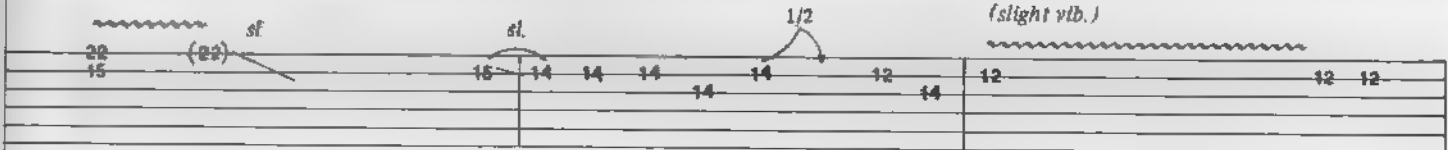
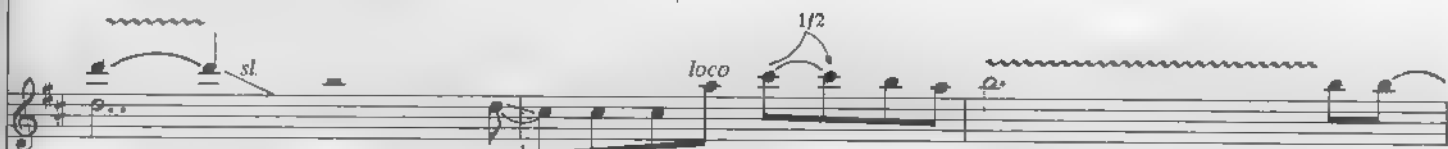
F#m



Can't - cha say you be - lieve... in me?

Can't - cha say you be - lieve...

8va-





The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and contains a bass line with similar note values. The score is divided into two systems by a double bar line. The first system ends with a measure containing a double bar line and a repeat sign. The second system begins with a measure containing a double bar line and a repeat sign. The score concludes with a final measure in the top staff.

Don't leave me a-lone to-night 'cause I still love you.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a whole note chord of F#4, A4, and C5. The second measure contains a whole note chord of F#4, A4, and C5. The third measure contains a whole note chord of F#4, A4, and C5. The fourth measure contains a whole note chord of F#4, A4, and C5. The fifth measure contains a whole note chord of F#4, A4, and C5. The sixth measure contains a whole note chord of F#4, A4, and C5. The seventh measure contains a whole note chord of F#4, A4, and C5. The eighth measure contains a whole note chord of F#4, A4, and C5. The ninth measure contains a whole note chord of F#4, A4, and C5. The tenth measure contains a whole note chord of F#4, A4, and C5. The bottom staff is in bass clef. It begins with a bass clef. The first measure contains a whole note chord of F#2, A2, and C3. The second measure contains a whole note chord of F#2, A2, and C3. The third measure contains a whole note chord of F#2, A2, and C3. The fourth measure contains a whole note chord of F#2, A2, and C3. The fifth measure contains a whole note chord of F#2, A2, and C3. The sixth measure contains a whole note chord of F#2, A2, and C3. The seventh measure contains a whole note chord of F#2, A2, and C3. The eighth measure contains a whole note chord of F#2, A2, and C3. The ninth measure contains a whole note chord of F#2, A2, and C3. The tenth measure contains a whole note chord of F#2, A2, and C3. The score includes dynamic markings such as *mf* and *f*, and performance instructions like 'Let ring' and 'H'.

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a series of chords: E5, D/F#, G, A, Em, D/F#, G, and A. The vocal part begins with a melody in the treble clef, marked with a forte (f) dynamic. The piano part is shown in the bass clef, with a melody that includes a triplet of eighth notes and a slurred eighth note. The second system continues the guitar part with a series of chords: E5, D/F#, G, A, Em, D/F#, G, and A. The vocal part continues with a melody in the treble clef, marked with a forte (f) dynamic. The piano part continues with a melody in the bass clef, marked with a forte (f) dynamic. The third system concludes the piece with a final chord of E5. The guitar part features a series of chords: E5, D/F#, G, A, Em, D/F#, G, and A. The vocal part concludes with a melody in the treble clef, marked with a forte (f) dynamic. The piano part concludes with a melody in the bass clef, marked with a forte (f) dynamic.

**Gaus 4**

1 love 3 you.

*dim.*

*mf*

*dim.*

(7) (7)

(3 12)  
(5 12)  
(5 12)  
(5 10)  
(5 12)

(12)  
(12)  
(12)  
(10)

\*Fade in.

# HOLLYANN

Words and Music by  
Tom Scholz



Moderate Rock ♩ = 104

Gtr. I Rhy. Fig. 1  
(12 stg. acous.)

Intro

A

D/F#

G

*mf*  
Let ring

Gtr. II  
(12 stg. acous.)

Rhy. Fig. 1A

*mf*  
Let ring

A

D/F#

G

In my mind

end Rhy. Fig. 1

H

H

end Rhy. Fig. 1A

1st Verse  
Repeat Rhy. Fig. 1 & 1A (2 times)

A D/F# G

I can see re-mind-ers of a past—dec-ade—

A D/F# G

So far be-hind,— like the shad-ows lin-ger at the close of day—

A D/F# G

And we could see, we were time-less dream-ers of an-oth-er day—

w/Rhy. Fill 1 (Gtr. II)

(Gtr. II resumes Rhy. Fig. 1A)

A D/F# G

And we were free— in a dawn-ing age— we had so much to say—

Rhy. Fig. 2  
(Both gtrs.)

Bm (5 open) F#m Bm (6 open) F#m

Oo, the nights— you came to me,— a blue-jean la-dy so ea-ger to be free— And—

Bm Em7 Asus4 A end Rhy. Fig. 2

the wind in your long— hair blow-in' as we stood for the band— Oh,— Hol-ly—

Gtr. III (elec. gtr.)

P.M. mf cresc

Rhy. Fill 1  
Gtr II

1 2 3 4 5 6 7 8 9 10 11 12

2/4 D A5 B5 F#5  
 ann.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and guitar. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The guitar part is on a six-string staff with a treble clef and a key signature of one sharp. The score is divided into four measures. The first measure contains the first line of the melody and the first line of the guitar accompaniment. The second measure contains the second line of the melody and the second line of the guitar accompaniment. The third measure contains the third line of the melody and the third line of the guitar accompaniment. The fourth measure contains the fourth line of the melody and the fourth line of the guitar accompaniment. The score includes various musical notations such as notes, rests, and guitar-specific symbols like "f", "Full", "H P sl", and "3-".

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is written on a single staff with a treble clef. The guitar line is written on a six-string staff with a standard tuning (E, A, D, G, B, E). The score includes a key signature change from one sharp to one flat (Bb) in the second measure of the guitar line. The lyrics "The Rose Tree" are written below the guitar line. The score includes a key signature change from one sharp to one flat (Bb) in the second measure of the guitar line. The score includes a key signature change from one sharp to one flat (Bb) in the second measure of the guitar line.

Gs D Em7 To Coda I  
 G/A A Asus4 A 3 Asus4

(Both gtrs.)  
 Full 1/2  
 Full 1/2  
 slow release  
 sl.  
 sl.  
 sl.  
 sl.

Hol - ly -

end Rhy. Fig. 3

The musical score for 'end Rhy. Fig. 3' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a sharp sign, and the letters 'DTP'. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is in bass clef and contains a series of chords, each represented by a circle with notes inside, indicating a harmonic accompaniment.



Chorus  
Repeat Rhy. Fig. 3 (2 times)

Key: D Major (F# C# G# D)  
Time: 4/4

Chorus Melody: *ann,* we made the dark in - to light. *w/Fill 1 B5*

Riff A (Gtr. IV): *sl.* *H P sl.* *3*

Guitar Fingering: 7 7 6 4 2 (2) 2 7 6 4 2 4 7 6 4 2

Chorus Melody: We saw the wrong and the right. We were for life and we would nev - er con - code

Chorus Harmony: *G5* *D* *Em7*

Guitar Fingering: (2) 2 7 6 4 2 4 2 (2) 4

Repeat Riff A (1st 7 bars only)

Chorus Melody: it. Hol - ly - ann,

Chorus Harmony: *G/A* *A* *Asus4* *A* *Asus4* *D* *A5*

End Riff A: *dim*

Guitar Fingering: (4) 2 (2)

Fill 1

Chorus Melody: *p* *f*

Guitar Fingering: 12 10 (10) 10 9 7 6

Fill 1: *Fade in w/vol control*

w Fill 1

B5 F#5 G5 D

we left the world be - hind. A mil - lion hands gave the sign We held the line.

To Coda II

Em7 G/A A Asus4 A Asus4 D G/D

Can you be - lieve it? Hol - ly - ann.

Gtr. IV

dim. f

sl. sl.

2 14 15 (16) 18 19

Caus2 E

Interlude w/Rhy. Fig. 1 & 1A

Hol - ly - ann. dim

8va

pick sl

12 17 14 16 17 (16) (16)

Gtr.V

8va

f

sl.

15 13 15 17 (16) (17) (17)

\*Short pause.

Full

D/E# Full P sl

G

H P H P H P

5

H P sl P H P

Full

P sl

10 10 10 12 15 14 (14) 2 4 4 5 4 5 4 5 4 6 4 2 0 2 0

A D/F# G

We could

Full

sl. Full H P sl. H P H P sl. Full P sl.

3 3 3

sl. Full H P sl. H P H P sl. Full P sl.

(6) 7 7 9 9 11 9 (9) 7 7 9 7 7 9 7 6 7 9 (9) 7 6 7 (7)

2nd Verse  
w/Rhy. Fig. 1 & 1A

A D/F# G

live just to turn the world on to our fan - ta - sy.

A D/F#

And we could give; A - quar - i - us was real - ly

(Two gtrs.)

\*p = mf dim. mf

Full Full Full Full

14 14 (14) 14 (14) 10 12 10

\*Fade w/vol. control.

G Bm F#m

meant to be.

(Synth solo)

8 open 5

Play 4 times

(1st time only)

12 12 14 14 15 (14) 15

w/Rhy. Fig. 2

Bm F#m

You and I, we were there to see the dawn,

Bm F#m Bm Em7

side by side we had love to car - ry on. And I still hear gui - tars

Asus4 A

in the str as we sat in the sand. Oh, Hol - ly.

*D.S. al Coda I*

w/Last bar of Rhy. Fig. 3  
Coda I

w/Rhy. Fig. 3

Gtr. IV Asus4 A Asus4 D 1/2 A5 1/2 H P sl

Gtr. V Full p Full Full Full H P sl

(6) 9 11 12 12 14 15 14 12 14 (14) 14 14 12 14 12 10

(6) 14 15 17 15 (15) 14 14 17 15 14 (14) 14 17 15 17 15 14

B5 1/2 F#5 1/2 H P sl G5 D

H 1/2 H P sl

Full Full H P sl

Full Full H P sl

16 12 14 12 14 (14) 14 14 12 14 12 10 12 12 14 15 15

15 17 15 14 (14) 14 17 15 17 15 14 15 12 14 15 15

*D.S. al Coda II*

[illegible]

Coda II D

Gtr. III

ann.

Gtr. IV

Gtr. V

sl.

sl.

sl.

sl.



# *Third Stage*

Amanda  
We're Ready  
The Launch  
Cool the Engines  
My Destination  
A New World

To Be a Man  
I Think I Like It  
Can'tcha Say  
Still in Love  
Hollyann

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